

RECITAL

KATHLEEN PARLOW

Violin

MARIO BERNARDI

Piano

No. 5

1956-57 Series

Sponsored by

The Choir of the First Unitarian Congregation of Toronto

175 St. Clair Ave. West.

Frederick Skitch

Music Director

SUNDAY, MARCH 31st, 1957 - 8.30 p.m.

PROGRAM

1. Sonata in A major opus 47 Beethoven
(The Kreutzer)
Adagio sostenuto -- Presto
Andante con variazioni
Finale -- Presto

2. Sonata in G minor Debussy
Allegro vivo
Intermède -- (Fantasque et léger)
Finale -- Très animé

INTERMISSION

PROGRAMME NOTES

by Kathleen Parlow

1. Sonata in A major opus 47
(The Kreutzer) Beethoven

It is quite impossible to write anything new about this glorious work of Beethoven which has been acclaimed and loved by musicians and non-musicians alike ever since it was composed in 1802. It is, however, interesting and somewhat ironic to remember that the famous violinist, Rudolf Kreutzer, to whom it is dedicated never played the Sonata - and indeed did not like the style - and it was left for a young mulatto violinist, George Bridgetower, to introduce it to the public.

A noble and stirring work, with passages of great tenderness and charm - a veritable test piece for both instruments, at once taxing and rewarding for the players. The first movement massive and impressive - the second a masterly set of variations on an exquisite and somewhat plaintive theme - and the whole piece ending with a rollicking and exciting Rondo.

2. Sonata in G minor Debussy

In complete contrast to the heroic and noble measures of the Kreutzer Sonata is this short and charming work of Debussy - with its ethereal, almost eerie qualities, and showing plainly the influence of the Javanese native orchestras - these orchestras that so fascinated Debussy when they played at the Exhibition in Paris - and the enchanting little Intermede - surely no more elusive and elfin-like movement is to be found in our literature.

This is Debussy's last composition, and was written in 1917 during the German bombardment of Paris.

3. Sonata in B minor Respighi

Ottornio Respighi was born in Bologna in 1879 and died in 1936. He studied composition under Martucci, Rimsky-Korsakoff (in St. Petersburg) and Max Bruch (in Berlin). One of the best known of Italian composers, he was appointed as principal of the famous St. Cecilia Academy in Rome.

This - his only Sonata - shows how much he owes to his Russian master, while remaining completely original in feeling and expression. The Sonata is full of beautiful melody and, though never allowing pure intellectualism to hamper the flights of his imagination, he certainly refuses to lower his high musical standard. There are very interesting rhythmic experiments made in the first two movements - especially in the Andante - where against an undercurrent in the piano of 10/8 time the violin has a theme in 4/4, interspersed with little peals of bells (so dear to Italian as well as Russian composers). Possibly only an Italian with operatic traditions could have penned a movement in such pure singing style. The Passacaglia, in its variations, passes through a great variety of moods and brings the work to a powerful and stormy close. Respighi was an excellent violinist as well as a pianist, so the Sonata lies well for both instruments.

3. Sonata in B minor
Moderato
Andante espressivo
Passacaglia

Respighi

ADMISSION

\$1.00

NEXT RECITAL

ARTISTS TO BE ANNOUNCED

SUNDAY, APRIL 28th.

Steinway Piano

Prog-1061

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